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NOVEMBER, 1900

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IN THIS NUMBER.

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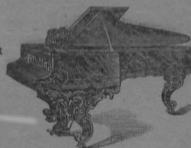
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THE SENSIBLE TREATMENT OF LA GRIPE AND ITS WIN- TER SEQUELAE.

THE following suggestions for the treatment of La Grippe will not be amiss at this time when there seems to be a prevalence of it and its allied complaints. The patient is usually seen when the fever is present, as the chill, which occasionally ushers in the disease, has generally passed away. First of all, the bowels should be opened freely by some saline draught. For the severe headache, pain and general soreness give a five-grain Antikamnia Tablet, crushed, taken with a little whiskey or wine, or if the pain is very severe, two tablets should be given. Repeat every two or three hours as required. Often a single dose is followed with almost complete

relief. If after the fever has subsided, the pain, muscular soreness and nervousness continue, the most desirable medicine to relieve these and to meet the indication for a tonic, are Antikamnia & Quinine Tablets, each containing $2\frac{1}{2}$ grains Antikamnia and $2\frac{1}{2}$ grains Quinine. One tablet three or four times a day, will usually answer every purpose until health is restored. Dr. C. A. Bryce, editor of "The Southern Clinic," has found much benefit to result from Antikamnia & Codeine Tablets for the relief of all neuroses of the larynx, bronchial as well as the deep-seated coughs, which are so often among the most prominent symptoms. In fact, for the troublesome conditions of the respiratory tract there is no better relief than one or two Antikamnia & Codeine Tablets slowly dissolved upon the tongue, swallowing the saliva.—*The Medical Gleaner.*

Mr. CHARLES GALLOWAY gave an organ recital at Zion Evangelical Lutheran Church, Nineteenth and Benton streets, November 2. At this recital Mr. Galloway played a programme of strictly organ music, including the theme, variations and finale by Louis Thiele.

MUNICH enjoyed its 100th performance of Wagner's "Meistersinger." The opera was first produced there on June 21, 1868, Von Bulow conducting and Richter directing the chorus behind the scenes, while Wagner sat in a box with King Ludwig II.

Mr. CHARLES M. SOUTHWELL, resident manager for the Castle Square Opera Company, has been busy preparing for the opera season which will open at Music Hall Monday evening, November 19.

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MUSICAL REVIEW

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THOMAS M. HYLAND, . . . EDITOR

NOVEMBER, 1900.

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20 KUNKEL CONCERTS—SEASON 1900-1901

MR. CHARLES KUNKEL announces that he will resume his Kunkel Concerts, Wednesday Evening, November 21, 1900, and that he will continue them every Wednesday Evening until April 10, 1901.

In this connection the following announcement will be found of great interest:

The Kunkel Brothers Piano Co., recognizing the opportunity these concerts offer for advertising their high grade pianos, and with a view of introducing these pianos to the music loving public and to the real connoisseur of a good piano, have determined upon the following novel advertisement. At each of the Kunkel Concerts they will give away to some one in the audience without any additional expense whatever a magnificent \$400 Piano. At each concert a committee of ladies will be chosen by the audience who will give this magnificent \$400 Piano to some one present. No favoritism will be shown. Every one will have an equal opportunity of receiving this magnificent \$400 piano.

The Concerts will take place at the Young Men's Christian Association Hall, Grand and Franklin avenues, and no tickets will be sold in excess of the capacity of the hall. No one can receive this magnificent \$400 Piano who is not personally present. These beautiful pianos to be given away can be seen at Kunkel Brothers Piano Warerooms, 2307 Locust Street, where any further explanation regarding the concerts and the giving away of the pianos will be cheerfully given.

HARRY J. FELLOWS, the well-known tenor and vocal teacher, is pleasantly located in the Odeon, at Grand and Finney ayes. He has a successful class of pupils.

CASTLE SQUARE OPERA CO.

The approaching season of twenty-one weeks of opera at Music Hall gives promise of being unusually good. The success which the enterprise met last year has resulted in heavy expenditures being made with more confidence by the management, and several notable improvements will be seen when the doors are thrown open. Not only are the popular favorites of last year retained as stars, but new principles have been secured, who will lend an added interest to the operas. Another feature is the higher development of the chorus, which will contain this year 100 trained voices. This system has been adopted in preference to the plan of employing a smaller number of trained voices and making up the number from supernumeraries.

The leading names will be readily recognized by all music lovers of the city. Among the principals and leading singers will be Joseph Sheehan, Barron Berthald, Miro Delamotta, William Wegener, Reginald Roberts, Adelaide Norwood, Josephine Ludwig, Maude Lillian Berri, Gertrude Rennyson, Marie Maurer, Frances Graham, Gertrude Quinlan, Maude Lambert, Blanche Chapman, Marguerite Sylva, Homer Lind, W. H. Clarke, William Pruette, William Mertens, Harry Luckstone, Frank Moulan, Arthur Woolley, William Hinshaw, F. J. Boyle, Winford Goff, Edward Clark and Clarence Rogers.

The musical directors of the season will be Adolph Liesegang, who will supervise the orchestra which has been organized by Director Seymour. Maurice Hagemann will act as stage manager and will have charge of what will be the most elaborate scenery for operatic productions yet seen here. Great attention has been paid to the staging of all the plays, and much more elaborate effects will be secured than was the case last year.

The season will open with a production of Meyerbeer's opera, "The Prophet." The entire chorus of 100 voices will appear in this production. In addition there will be the novel feature of a complete surprised choir under the direction of H. H. Darby. The latter has received some of the best boy voices in the city for the occasion.

The cast of "The Prophet" will include Josephine Ludwig, Gertrude Rennyson, Frances Graham, Marie Maurer, Barron Berthald, William Wegener, Mira Delamotta, W. H. Clarke, Clarence Rogers and Harry Luckstone.

The second week will be a production of "Martha." Miss Maude Lillian Berri will have the leading part in this production. The ensuing week will have a production of "El Capitán," this being the first time the Castle Square Company has presented the opera in this city.

The fourth week will see a production of "Romeo and Juliet." The exact order in which the succeeding operas will follow one another has not yet been determined, although for the first few weeks the schedule has practically been decided upon. In regard to the rotation of the operas Manager Southwell stated the following:

"The approximate order in which the operas will be run will be one light opera to three grand operas. This schedule may not be adhered to exactly, but the average will be in that neighborhood. The companies in Chicago and St. Louis will be interchanged on the occasion of the changing of the operas, and a chance will thus be afforded the patrons to hear the singers of each city."

POLLO CLUB.

AThis popular club will give its first concert Nov. 29th. Franz Kreisler, the Austrian violinist, and Leo Liebermann, a Boston tenor, are announced for the soloists of this first concert. Later will come Hugo Becker, 'celloist; Clara Butt, the English contralto; Julian Walker, a New York barytone, and Marcossen, violinist.

Fritz Kreisler, the Austrian violinist, is not entirely unknown in this country; for, some years ago, he made a tour of the United States playing in the largest cities in conjunction with Moriz Rosenthal. His success was unusually brilliant although at that time he was but sixteen years of age. He is now in the maturity of his art judging from his successes in Europe where, especially in Germany, he has won a position among the foremost violin virtuosos.

UNION MUSICAL CLUB.

UThe first recital of the Union Musical Club will be given at Memorial Hall, Nov. 18, at 3 o'clock in the afternoon. This will be the first artist recital.

The outlook of the club for the season of 1900-1901 is unusually bright, and the pros-

pectus of the coming year's programs is most promising of good entertainment and instruction. Added to the concerts and recitals are a series of lecture recitals to be given by well-known lecturers. Upon the program of the artists' recitals are the names of Mme. Bloomfield-Zeiser, Max Heinrich, Marie Brema, and the Kneisel Quartet. The officers for the year are: Mrs. Philip N. Moore, President; Mrs. C. C. Allen, Vice-President; Mrs. C. S. Taussig, Corresponding Secretary; Mrs. Franklin Ferris, Recording Secretary; Mrs. B. Y. Taussig, Treasurer; Mrs. C. B. Rohland, Director of the Choral Department; Mrs. Robert Atkinson, Chairman Program Committee; Miss H. P. Sawyer, Chairman

Artist Committee; Mrs. Oscar Herf, Chairman Hall Committee; Mrs. C. C. Allen, Chairman Examining Board.

MR. HORACE DIBBLE'S first organ recital for the season was given at Pilgrim Congregational Church on October 23rd ult. Mr. Dibble played Wely's "Grand Offertoire," Merkel's "Andante in E," the Weber-Westbrook march from "Oberon," Mr. Dibble's arrangement of the "large con expression" from Beethoven's sonata, Op. 7, Dubois' "Offertoire" and "Fughetta" and the Gottschalk arrangement of the "andante" from Beethoven's "Fifth Symphony."

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Musical score for piano, measures 1-24. The score is in G major, 4/4 time. It features complex fingerings and dynamic markings. Pedal points are indicated throughout. The piece concludes with two endings, the second of which is marked "N.B." and "fp".

Measures 1-24:

- Measures 1-4: *L. H.* (Left Hand), *f* (forte), *Ped.* (pedal).
- Measures 5-8: *L. H.*, *f*, *Ped.*.
- Measures 9-12: *L. H.*, *f*, *Ped.*.
- Measures 13-16: *L. H.*, *f*, *Ped.*.
- Measures 17-20: *L. H.*, *f*, *Ped.*.
- Measures 21-24: *L. H.*, *f*, *Ped.*.

Endings:

- 1. *mf* (mezzo-forte), *Ped.*.
- 2. *N.B.* (Nota Bene), *fp* (fortissimo), *Ped.*.

N.B. On pianos which do not have the high B flat strike A natural instead.

8
Scioltamente.

5

First system of the 'Scioltamente.' section. The right hand features a continuous eighth-note melody with various fingerings (e.g., 2 3 2, 1 2 3 4, 3 4 5, 2 3 4, 3 4 5, 2 3 4, 3 4 5, 2 3 4, 3 4 5). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol.

8

Second system of the 'Scioltamente.' section. The right hand continues the eighth-note melody with fingerings (e.g., 2 1 2, 3 4 5, 3 4 5, 3 4 5, 3 4 5, 3 4 5, 3 4 5, 3 4 5). The left hand accompaniment remains. Pedal points are indicated by 'Ped.' and a star symbol.

Con Brio.

Third system of the 'Con Brio.' section. The right hand features a more active melody with eighth and sixteenth notes, including dynamic markings *f* and *p*. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of the 'Con Brio.' section. The right hand continues the active melody with dynamic markings *ff*, *f*, *p*, and *cresc.*. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol.

Fifth system of the 'Con Brio.' section. The right hand features a final active melody with dynamic markings *fp*. The left hand accompaniment includes chords and single notes. Pedal points are indicated by 'Ped.' and a star symbol.

This page contains five systems of musical notation for a piano piece. The notation is written for the right and left hands on a grand staff. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The piece features complex fingerings, often indicated by numbers 1-5 above or below notes. Dynamics include *pp* (pianissimo), *f* (forte), *p* (piano), *cres.* (crescendo), and *Glorioso.* Pedal markings are indicated by "Ped." with a star symbol. The piece concludes with a double bar line and the number 638-19.

638-19

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and dynamics. The key signature has two flats. The first measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The second measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The third measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The fourth measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The dynamic is *L. H.*

Ped.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and dynamics. The key signature has two flats. The first measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The second measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The third measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The fourth measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The dynamic is *f*.

Ped.

Third system of musical notation, measures 9-16. Treble and bass staves with fingerings and dynamics. The key signature has two flats. The first measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The second measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The third measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The fourth measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The dynamic is *f*. The system ends with a *Ped.* marking.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Fourth system of musical notation, measures 17-24. Treble and bass staves with fingerings and dynamics. The key signature has two flats. The first measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The second measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The third measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The fourth measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The dynamic is *f*. The system ends with a *Ped.* marking.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Fifth system of musical notation, measures 25-32. Treble and bass staves with fingerings and dynamics. The key signature has two flats. The first measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The second measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The third measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The fourth measure has a 3-measure rest in the treble and a 4-measure rest in the bass. The dynamic is *f*. The system ends with a *Ped.* marking.

Ped.

633 - 5

Ped.

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3

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TRIO.

5

f *dolce.* *p*

ff *p* 1. 2. *ff* *ff*

pomposa. *Trombone Solo.*

ff *p*

ff *mf* *ff*



This page contains five systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system features a forte (*f*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system concludes with a fortissimo (*ff*) dynamic. The notation is written in a style typical of early 20th-century musical manuscripts.

THERE WHISPERS A BIRD.

(ES FLÜSTERT EIN VÖGLEIN.)

T. C. LIEBER.

Allegretto ♩. = 80.

2. Die blu - mi - gen Au - en, die
1. Es flüs - tert ein Vög - lein: komm

1. There whis - pers a bird, hie a -
2. The sweet blooming mea - dow, the

2. ra - gen den Höhen,..... es kann sich mein Au - - -
1. mit, komm mit;..... zu fröh - lich - em Wan - - -

1. way - a - way,..... And joy - ful - ly wan - - -
2. tow - ing height,..... A - wake all my sen - - -

2. ge - nicht satt da - ran sehn..... Der schlimmer - de Stern.....
1. dern be - flüg - le den Schritt..... Die Welt ist so schön.....

1. der, make hap - py each day..... The treasures, how great.....
2. ses, en - rap - ture my sight..... The far shin - ing star.....

2. der rau - schen de Wald stets fasst er mein
1. die Welt ist so reich und auf rast - lo - sen

1. the world of - fers thee There's joy with - out
2. the woods rust - ling low A - gain seize my

2. Herz mit er - neu - ter Ge
1. Flü - - - - - getn ent - eilt die

1. end 0 has - - - - ten with
2. heart and new joys be

2. walt

1. Zeit

1. me!
2. stow

Wohl wan - dert sich's tus - tig den Stab in der Hand

Ah! hap - py it is thus with staff far to roam

und doch bleibt mein Sinn an die Hei - math ge - bannt

Yet thought will e'er turn to lov'd ones at home

an die Hei - math ge - bannt an die Hei - math ge -

yes to lov'd ones at home yes to lov'd ones at

bannt..... Da schlägt mir ein Herz und das Herz ist so reich.....

home,..... For me beats a heart to which naught will com - pare.....

cresc.

so reich und es schenkt mir die Welt..... und den Him -

com - pare The earth and the heav - ens I find.....

mf

mel..... zu - gleich.....

im - ag'd there.....

mf

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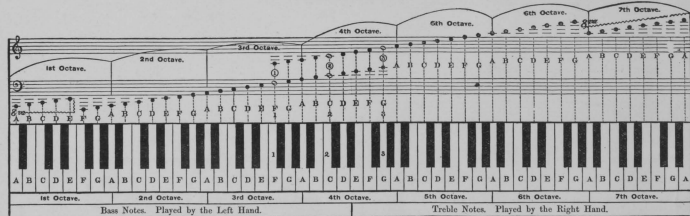
The Keyboard.

The Keyboard generally used in pianos has a range of seven and one-quarter octaves.

The first seven letters of the alphabet—A, B, C, D, E, F, G—are used for the names of notes. These are repeated in the same order, again and again, each letter belonging to a specially located key.

The letters A, B, C, D, E, F, G, represent the white keys on the Keyboard; the black keys are modifications of these, "sharps" and "flats." See diagram.

Diagram of the Keyboard.



① The whole note is placed here to call the pupil's attention to the fact that the fourth line is the Bass Clef line.

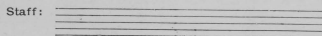
② Middle C. The pupil will notice here that the C on the first ledger line below the Treble Clef Staff is identical with C on the first ledger line above the Bass Clef Staff. Notice that the notes from

① to ③ in both Staves are also identical.

③ The Treble Clef line.

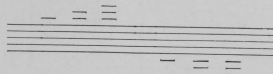
The Staff and the Clefs.

The Staff consists of the five lines and the spaces between the lines; upon these lines and spaces the notes are written.



Notes exceeding the compass of the Staff, either above or below it, are written upon extra lines called "leger lines" or upon the spaces between them.

Leger Lines above the Staff.



Leger Lines below the Staff.

The Clefs used in piano music are the Treble and Bass Clefs, frequently called the G and F Clefs.

(The word "Clef" is derived from the French word *Clef*, meaning Key, it being the Key by which the pitch of the various notes is indicated.)

The Treble Clef is called the G Clef because the sign itself is the outgrowth of an old-fashioned G, which music engravers have shaped by degrees into its present form. The final curve of this Clef encircles the second line, indicating it to be G.

Example:



The Bass Clef was an old-fashioned F, which by the engravers' art, as in the case of the G Clef, has been gradually altered to its present form. This Clef starts on the fourth line and two dots are placed on either side of this line, indicating it to be F.

Example:



Bars and Measures.

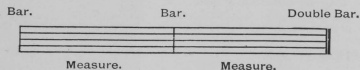
A Bar is a line crossing the Staff vertically in order to divide a piece into parts of equal length.

A Double Bar consists of two vertical lines crossing the Staff, and is always placed at the close of a piece. Sometimes it is placed at the end of a part in the course of a piece.

A Measure is the space enclosed between two Bars.

(Many musicians term a Measure a "Bar," though this is really incorrect.)

Example:



The Position at the Piano:

No. I.



Correct Position.

No. II.



Faulty Position.

The body should be straight, with no curve of the spine.

The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers.

The elbows should be held close to the body, never outward, even when the hands move to the extreme limits of the Keyboard.

The forearms should be held level.

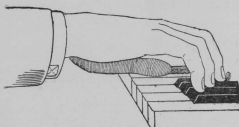
The wrists should be curved inwards, "facing" each other, and should always be held loosely. In certain positions they may be elevated a little.

The feet should be placed squarely upon the floor, except when using the pedals.

Avoid sitting too close to the pianoforte; the arms should be held as in No. I.

The hands should be level.

No. I.



Correct Position.

No. II.



Faulty Position.

The finger joints should be rounded; see cut No. I. Do not allow the finger to straighten out before striking, nor allow the first joint to bend inward while holding down the key; see cut No. II. These are faults which must be avoided under all circumstances.

Avoid all twisting of the body or elbows, and all stiffness of the hands or wrists. Also be careful not to twitch the mouth or the features, or to beat time with the feet.



The Touch.

The stroke should come entirely from the fingers or the wrist; never from the arm.

The "attack," or beginning of a piece or a phrase, must always be made from the wrist. This will impart a certain energy, full of interest to the hearer, which will be lacking when the key is struck otherwise.

The continuation (after the attack) should be made by the fingers entirely, in a passage which is to be played legato or smoothly. In staccato (or short, crisp) passages, the fingers and wrist are to be employed conjointly.

In the finger stroke the student should carefully preserve the rounded position of the joints.

The finger-tips should strike the white keys as near the centre, and the black keys as near the end as the length of the fingers will permit.

Do not permit the fingers to slide on the keys after striking them. They should remain where they strike. To do otherwise is to produce an uncertain tone.



FIRST STUDY.

In this study all the notes must be struck from the wrist; no finger action must occur. The object is to attain an attack.

The notes used in this study are called "whole notes."

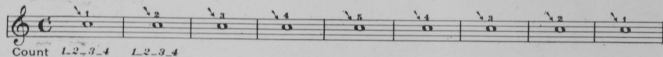
The sign **C** indicates 4 time, i. e. each measure contains four quarter notes or their equivalent.

About one quarter of the value of each note should be deducted for the purpose of lifting the hand and striking the next note.

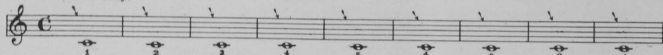
All notes marked with an arrow (\downarrow) throughout this work must be struck from the wrist.

The fingering given is the "German" fingering, 1 being intended for the thumb and 5 for the little finger. Count aloud in the practice of each study until the time has been impressed upon the mind.

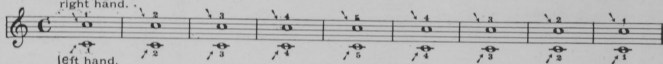
The right hand only.



The left hand only.



Both hands together.



SECOND STUDY.

The first note of this exercise must receive a wrist attack and the notes which follow must be played legato. A legato is obtained by raising the finger from a key immediately after the next key is struck.

The movement of the feet in walking is a good illustration of this, as one foot leaves the ground just as the next touches it. In all the studies throughout this work the hands should at first be practiced separately, very slowly, and with uniform strength (piano) raising the fingers freely from the knuckle joints. When each hand can thus perform its part smoothly at a slow tempo, accelerate the time until the study can be played as fast as the metronome indication calls for. At the appearance of the slightest hesitation or indistinctness, return to slow practice. When each hand is master of its part, practice both hands together.

The notes used in this study are called "half notes."

Each exercise should be repeated at least eight times.

If the study is repeated from A, the first note must not be struck from the wrist; but if it is repeated from B, the wrist movement must be used for the first note. All other studies are to be treated in a like manner.

Two dots placed before a double bar (as at A) indicate here a repetition from the beginning.

♩ = 92.

Count 1 2 3 4

A. B.

A. B.

A. B.

A. B.

THIRD STUDY.

The notes used are "quarter notes."

The time is $\frac{3}{4}$, i. e. each measure contains three quarters or their equivalent.

The dot placed after the final half note in each exercise serves to add half the value of the note to its natural duration.

Observe that here the dotted half notes are equal to three quarter notes. A dot placed after any note is equal to half the value of the note; hence, a dotted quarter is equal to three eighths, a dotted eighth to three sixteenths, etc.

A dotted half equals three quarters.

A dotted quarter equals three eighths.


A dotted eighth equals three sixteenths.

Example:

♩ = 160.

Count 1 2 3

FOURTH STUDY.

The notes are called "Eighth Notes" (eighth notes are frequently written detached, viz: ) but when a series of eighth notes are written, they are joined by a single line as in the following study.)

The time is $\frac{9}{8}$, i. e. each measure contains two quarter notes or their equivalent.

The student should practice slowly and notice that every tone is perfectly clear and distinct.

$\text{♩} = 192$



Count 1 

FIFTH STUDY.

This is the celebrated "Five-finger Exercise." The fourth finger requires close watching in order that it shall equal the others in quality of tone. This is the weakest of the fingers and always must be carefully observed by the student.

The notes are called "Sixteenth Notes."

Repeat at least eight times without stopping.

$\text{♩} = 100$




Count 1 

SIXTH STUDY.

In this study, intervals of a third alternate with intervals of a second; an interval of a third is from C to E, D to F, or E to G; an interval of a second is from C to D, from E to F, and from F to G.

$\text{♩} = 144$



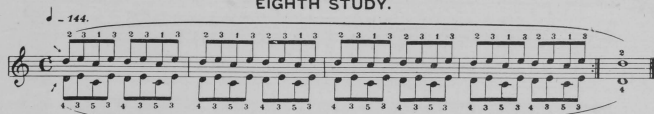
Count 1 



SEVENTH STUDY.



EIGHTH STUDY.



NINTH STUDY.

11

♩ = 144.

TENTH STUDY.

In this and in the succeeding study, the interval of the fourth in conjunction with intervals of the second and third is used. An interval of the fourth is from C to F or D to G. Avoid rocking the hand from side to side.

♩ = 144.

ELEVENTH STUDY.

♩ = 144.

TWELFTH STUDY.

The interval of the fifth, followed by smaller intervals, is found in this study.

An interval of the fifth is from C to G, D to A, etc.

♩ = 144.

THIRTEENTH STUDY.

♩ = 120.

FOURTEENTH STUDY.

♩ = 120.

FIFTEENTH STUDY.

13

$\text{♩} = 120.$

SIXTEENTH STUDY.

$\text{♩} = 120.$

SEVENTEENTH STUDY.

$\text{♩} = 120.$

EIGHTEENTH STUDY.

Two staves are now introduced; music for the piano is usually written on two staves.

The rests (7) in the fourth and twelfth measures are called "eighth rests," and signify that the hand must be raised from the keys for the time of one eighth of the measure.

Practice each hand separately, and repeat the study at least eight times before both hands are joined together.

♩ - 132.

Handwritten musical score for the Eighteenth Study, measures 1 through 8. The score is written on two staves (treble and bass clef) in common time (C). The tempo is marked as 132. The music consists of eighth notes and rests. Fingerings are indicated by numbers 1-5 above the notes. The first four measures are for the right hand, and the next four measures are for the left hand. The eighth rests in measures 4 and 12 are indicated by a '7' over the rest symbol.

NINETEENTH STUDY.

The rests (♩) used in this study are called "quarter rests," and signify that the hand must be raised from the keys for the time of one fourth of the measure.

♩ - 132.

Handwritten musical score for the Nineteenth Study, measures 1 through 8. The score is written on two staves (treble and bass clef) in common time (C). The tempo is marked as 132. The music consists of eighth notes and quarter rests. Fingerings are indicated by numbers 1-5 above the notes. The first four measures are for the right hand, and the next four measures are for the left hand. The quarter rests in measures 4 and 12 are indicated by a '♩' symbol over the rest symbol.

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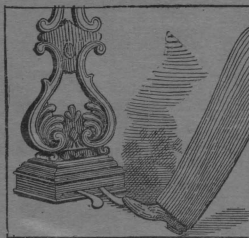
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